



Movie Review - *Everything Everywhere All at Once* (2022)

Some films are designed to impress. Others are made to reach deeper, to stir something difficult to name. *Everything Everywhere All at Once* does both, then wraps its heart in absurdity and lets it unfold across infinite versions of reality. Directed by Daniel Kwan and Daniel Scheinert, this is a film that refuses to settle. It spins wildly between action, science fiction, family drama, and surreal comedy, all while staying tethered to one deeply human question: how does one find meaning in a life that feels scattered?

At the center of it all is Evelyn Wang, played with quiet intensity and emotional precision by Michelle Yeoh. She is someone many will recognize, a woman juggling too much with too little time. The laundromat is barely staying afloat. Her marriage feels distant. Her daughter seems to be slipping away. There is tension in every conversation and exhaustion behind every glance. Nothing in her life looks like what she once hoped for, and it is wearing her down. Then, just as the weight becomes too much to carry, something impossible happens. She is thrown into a multiverse where every version of herself still carries the same question: What could her life have been, and what can she still make of it now?

On the surface, it is a multiverse story. But the film is not interested in dazzling the audience with possibilities for their own sake. It uses that chaos to explore something far more grounded and find how easily people lose track of what matters when they are overwhelmed by what could have been.



Michelle Yeoh brings immense depth to Evelyn. Each version of her character feels distinct yet tied to the same thread of longing. She is not chasing greatness. She is trying to understand whether the life she has built carries meaning, even in its imperfections.

Ke Huy Quan delivers a quiet, emotionally layered performance as Waymond, Evelyn's husband. His kindness holds the film together. He is not a hero in the traditional sense, but he offers something more lasting: the belief that small, consistent acts of love can create real change. Stephanie Hsu, as Joy, brings urgency and vulnerability to her role. As Evelyn's daughter and, in other universes, her adversary, she becomes the emotional heart of the story. Their strained relationship gives shape to the film's bigger questions.

The editing is intense, often overwhelming by design. Scenes shift rapidly between dimensions, visuals collide, and sound is used as both a weapon and a release. But underneath the noise, the film breathes. It pauses for stillness in unexpected places. In one universe, two characters exist as rocks on a cliff. No sound. No movement. Just subtitles and silence. And yet, that moment carries as much emotional weight as any confrontation.

Everything Everywhere All at Once does not offer simple answers. It does not attempt to resolve every question it raises. What it offers instead is clarity. Even in the middle of chaos, there is space for connection. Even when life feels ordinary, it still matters.

The film ends not with a resolution, but with a choice. To stay present. To try again. To love without needing everything to make sense. That may not be the ending some expect, but it is exactly the one that lingers.